RARE CHINA, REAL AND FALSE

FORGERIES AND COPIES OF POTTERY AND PORCELAIN.

Great Quantities of Counterfelt Sevres Three Groups of Imitations - Marks of the Genuine Ware Certain Forgeries Lasily Detected Date Marks.

SEVRES SOFT PASTE POPCELAIN. The porcelain of the Sevres factory, both soft and hard paste, has been imitated more extensively than any other ware of modern times. To such an extent has the manufacture of counterfeit Sevres pieces increased that a French newspaper recently stated, probably without exaggeration, that the sale of sham porcelain attributed to this factory nets the counterfeiters 16,000,000 francs every year, yielding the retail dealers in Europe and America the enormous sum of 48,-000,000 francs or \$9,6:0,000. It is therefore not a matter for surprise that almost every American tourist who returns from abroad brings home with him some of these worthless fabrications.

As long ago as 1878 Dr. William C Prime in his "Pottery and Porcelain of All Times and Nations," called attention to the counterfeiting of Sèvres porcelain in the following words:

"A system of dates by letters was adopted in 1753. It rarely occurred that the date letter was omitted and therefore articles bearing the simple L mark should be of Vincennes fabric, as the factory was of counterfeit porcelain bear this mark without date. Services in velvet lined boxes, plates in bleu de roi and turquoise feits are abundant and the collector needs duced in the fritted paste. experience before trusting his judgment in purchasing.



SOFT PASTE PORCELAIN SCENT BOTTLE. A GOOD IMITATION OF SEVERS FRITTED PORCELAIN OF ABOUT 1775. WITH PORTRAIT OF MARIE ANTOINETTE. IM-PORTANT PAINTINGS OF THIS CHARACTER WERE NOT PLACED ON SMALL PIECES AT THE FACTORY. FORGED THROUGHOUT, PASTE, GILDING AND PAINTING.

duced at Vincennes and Sèvres from Bettignies' clever counterfeits of the 1740 to 1804 has been imitated extensively jewelled porcelain made at Sèvres about with jewels and paintings, cups and by the counterfeiters. During the French 1780. The paste is apparently identical saucers quite prettily made and orna- Revolution and Consulate a great quan- with the old Sevres paste of the period. mented abound in bric-a-brac shops and tity of undecorated soft paste was sold at The simulation of rubies, turquoises and the supply is kept up constantly by French the factory and afterward decorated out- pearls is particularly effective, and the makers. None of these would deceive a side and falsely marked. Brongniart as- painted figure scenes are often equal in collector who had familiarized his eye to sumed the management of the Sèvres fac- artistic merit to the work of the Sèvres the genuine works of the factory, and hap-tory in 1800, and soon afterward, in 1804, artists. We have seen a plate of this pily now art museums on both sides of the discontinued the manufacture of soft character which hears the Sevres chrono-Atlantic are beginning to furnish oppor- paste to execute the great vases ordered gram for the year 1758, an unfortunate tunity for study by examples. Counter- by Napoleon I., which could not be pro- anachronism of the counterfeiter which

there until 1756. But immense quantities been produced at other establishments. marks, the shapes or certain peculiaritie The artificial soft paste porcelain pro- of the decoration. We have seen some of at once exposes the insidious forgery

In the latter year Brongniart disposed since jewelled porcelain was not invented of the stock of soft paste or fritted porce- at Sevres until twenty years later. More-We have already noticed the frequent lain in order to raise funds to pay the over, the jewels have been affixed directly occurrence of jewelled ware bearing dates workmen, whose wages were far in art to the glaze instead of being applied

THREE SOFT PASTE PORCELAIN CUPS. GENUINE EXAMPLES OF JEWELLED DECORATION, IN THE SEVRES MUSEUM. DATE MARKS 1779 AND 1780. NOTE THE ABSENCE OF FIGURE PAINTING.

to 1769 when hard paste was first made. Such specimens are of course counterfeit. lectors as veritable Sèvres porcelain. Soft paste specimens bearing date from terfeits.

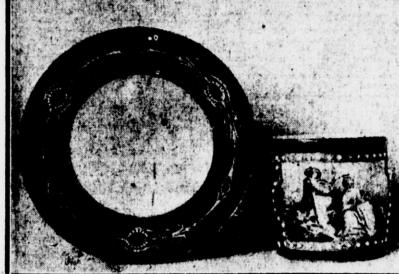
including a large amount of unfinished "au clou" (with an iron nail), instead of

earlier than 1777 and therefore counter' | rears, and to meet the running expenses over paillons of gold, as in the genuine.

feit. It sometimes occurs that hard paste of the factory. It fell into the hands of Modern imitations of the jowelled wares bear a Sèvres mark and date prior dealers, who painted and fraudulently porcelain of Sèvres are abundant, but the marked it and sold it to museums and col-

porcelain. In 1813* Brongnicat, having yellowish tone, very different from the the production of hard paste, sold the en- Secondly, the gilding of the old soft paste stock on hand of old soft paste wares, is matt or dull, having been burnished

"The most deceptive counterfeits are decorations, which color was not used previous to 1778 may always le set down outside decorations on genuine old Sèvres at the factory until about 1802. It is of a as forgeries. Another test for the detection of imita previously directed the factory wholly to darker copper green previously used, tion jewel work on Sevres porcelain is the manner in which the enamelled jewels (made of colored size) were applied to the ware. In genuine pieces (which are now exceedingly rare) the colored relief enamels were applied over gold leaf,



SOFT PASTE PORCELAIN CUP AND SAUCER, JEWELLED DECORATION. IMITATION the method of attachment. OF SEVRES PORCELAIN, WITH FALSE DATE MARK OF 1771. IMPORTANT PAINT- revealed the fact that the gold has not INGS OF THIS CHARACTER WERE NOT PLACED ON SMALL PIECES AT THE FAC- been applied thickly and set up in circular TORY. FORGED THROUGHOUT.

pieces. Three dealers, named Pérès, Ire. being polished with the modern agate lend and Jarman, bought the lot and pro- burnisher, which has been used only since jewels employed in the genuine work, in ceeded to decorate it in old styles. They about 1890. The heavily applied gilding which there is always a tiny raised star in employed Sevres artists, and the results were so fine as to defy, in many cases, the most experienced collectors.

ent of a dejeuner service, with medellion lain from about 1815 to 1840 at Saint portraits of Louis XIV., and persons of Amand les Eaux, where the best reprohis court, which for two years remained ductions of old Sevres pate tendre were at the Tuileries before it was suspected made, even some of the finest vases being to be one of the new counterfeits. An closely copied. Pieces emanating from examination at the manufactory showed this factory are such exact imitations that the plateau was of a late the decorations certainly not old. It was quently only be distinguished by the tion was done outside at a later date. then placed in the Sèvres Museum as an

example. A case which was tried in London. England, in May, 1909, revealed the extent to which the illicit trade in "modern antiques" has been carried on in that city. An old man whose hobby was china collecting paid \$65,000 for twenty-six pieces of supposed genuine Dresden and Sèvres orcelain, an average of \$2,500 each. After his death his executors, discovering that the pieces were fraudulent, brought suit against the merchant from whom they had been purchased and obtained a ver-

dict of £10,342 damages and costs. Counterfeit Sèvres wares may be divided into three groups: First, those which were made at the Sevres factory and on account of imperfections were sent out in an undecorated condition, to be afterward painted by unscrupulous dealers into whose hands they fell, and sold as genuine Sèvres work. Second those which were made at Sevres and decorated with simple designs and later redecorated outside of the factory. Third hose which are spurious throughout the body, decorations and marks having

The actual date of sale of the stock of soft porcelain at Sevres was 1804.

lines being sharp and well defined.

"In 1814 Louis XVIII. received a pres- manufactured soft paste or fritted porceform and of the original ware that they can fre-

A skillful potter named De Bettignies

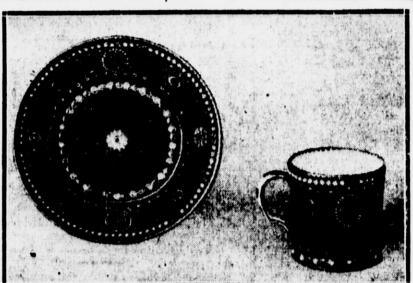
and washy beneath the jewels.

'A beautiful ower and basin, with jewelled than is generally found in association with this mode of jewelled decoration." This statement

based until tea of cleven years later. The decora-

tunity to study numerous bogus examples

some of the jewels missing.



SOFT PASTE PORCELAIN CUP AND SAUCER. GENUINE EXAMPLES OF JEWILLED DECORATION, MADE IN 1781. THE ONLY EXAMPLES IN THE LOUVRE. NOTE THE GOLD SETTINGS, WHERE SOME OF THE JEWELS HAVE DROPPED OFF.

was marked with a date letter indicating the year 1761, antedating the first production of jewelled procelain at Sevres factory by about fifteen years. A careful examination of the gilding of these pieces will show that it has been burnished smooth with an agate burnisher and lacks the scratches which are always the result of the old method of

burnishing with a rough metal point. The best imitation of Sèvres jewelled porcelain which we have seen are a cop and saucer with Sèvres blue ground and reserved medallions, or panels, exquisitely painted with figure scenes. Indeed the quality of the painting is equal to that of the foremost Sevres decorators. The the year 1781 and the initials of Le Guay, reread!

a gilder, are correct. of so many good points in one small piece everything for art; he is able to follow his and the exquisite painting both on cup bent and paint as he pleases, and he has cent speciacle. He was a fanatic rejectable the light and belt had been specially and the light and belt had been specially and been specially and belt had been specially and been specially and belt had been specially and belt had been specially and been speciall and saucer stamp them as modern imita- had his reward. To the young fellows joicing in storms, one who watched the ure and held back by another man. This in the larger and more important pieces. Shadow his name and example are of small such as the three wonderful jewelled vases account. But by artists he is respected by his inward force, and like Victor Hugo carver's tools for which a friend respected. class of work to be found. None of the generation. It may be said that his it was wild or magnificent. He is the jewelled cups and saucers in public

manner, the jewel work and gilding being the principal features.

Some of the most reliable jewelry houses in our large cities maintain a mportations from abroad are frequently ncluded examples of rare old porcelains from famous factories. Many of these, lowever, prove to be modern imitations During a visit to one of the foremest stablishments in this country the writer was recently shown a large vase of exquisite form and elaborate decoration quoises and sapphires and the salesman in existence.

The most unusual examples of imitation Sevres jewelled porcelain which the writer has met with are a cup and saucer about 1800, each bearing a central mefier had thickly covered the undecorated singular and incongruous combination of Oriental and French treatments.

One of the best tests for old Sevres soft | medal. marks will usually expose their fraudulent paste is the phenomenon of "mooning." that is the presence of translucent spots. character, since the forgers seldom ac-This semi-covinous ware may be dis- quaint themselves with the significance or disks, in the paste, ranging from the tinguished by two infallible tests: First, of the genuine marks. Such pieces size of a pin's point to that of a pea, which by the presence of chrome green in the bearing date marks or chronograms may be plainly seen by viewing the piece through a strong artificial light. These are known as "pin points" or "gresse reous frit which form such a large proportion of the paste. The counterfeit ware rarely shows this peculiarity

Among the best counterfeits of old soft paste Sèvres porcelain are those imitating the work of Mlle. E. Moriot of the town of that is to say they were placed in little Sevres, a skillful artist who is, we believe, circular settings of gold. Vases, plates, still engaged in china painting. We have curs and saucers and other pieces thus seen a cup and saucer exquisitely painted corated present the appearance of being in colors with panels of birds and flowers. These were painted during the siege of Mr. W. C. Brownell in his ever stimulating in sid with precious stones on cabochon surrounded by rose pompadour bands and (uncut), set in gold on richly colored finely gilded. The cup bears on the front at Cayeux-sur-Mer. He was the last brief comparison between Géricault and tary; the mutiny of the sailors against grounds. On account of this method a figure scene, beneath which in small painter of the Romantic school of land- Delacroix. He speaks of these painters of applying the enamels the glaze gems script is painted the name "E. Moriot." were easily detached, and the genuine Mile. Moriot about 1883 worked for the old pieces will always be found to have Sevres factory, painting figure subjects

on hard porcelain. She also worked for The forgeries of jewelled ware, on Parisian dealers, both on hard and soft a lonely existence spent in passionate and moment theory," adds the distinwhich until recently the jewels were not paste. The cup and saucer referred to work, standing as the Beethoven of guished critic. He was, it is true, the applied over gold foil, usually retain bear the date mark for 1753, evidently modern painting beside Corot, its Mo- romantic painter; at any rate the first he chamels, which adhere closely to the placed on them after they left the artist's zert. hody. In occasional instances, however, hands, since she herself is a reputable might better have called Rousseau the his stendfastness, his success, pathetithe jewels have been broken off, but the decorator and would not resort to this Beethoven of the Barbizon group, if cally posthumous, have given him an method of attachment can readily be trick of the forgers. seen by careful inspection. The forgers, A scent bottle of soft paste exquisitely

however, in late years becoming aware of painted and gilded and possessing a old work more closely. During a recent workmanship is too fine for a genuine visit to Europe the writer had the oppor- piece of this insignificant character. It is forged throughout, paste, painting from the same fantasy topus 12). But appearances so understanding is forged throughout, paste, painting Muther, of whom Arthur Hoeber once from that of his own tumultuous and in which the jewels have been applied and gilding. over gold foil and in some instances have It will be found on investigation that nine

become detached. A close scrutiny of in camaleu or griszille are forged, since as a text for many critical discourses, less dependent on individuals than we the imitators were not familiar with the palette of colors used by the old painters mountings as in the genuine, but is thin and considered it safer to paint in one Moreover, no attempt was made to And here collectors should be warned

imitate the manner of attaching the to be on their guard against felse date marks which are often found on spurious soft paste, as the date letters enclosed of vieux Sèvres is distinctly scratched, the the gold soiting to hold the gem in place in the double L mark have been more securely. One example seen in used by certain decorators as their own the shop of a reputable dealer in London initials. Thus the letter C enclosed in the intertwining L's has been used by Caille of Paris, which by the uninitiated would scoration on turquots blue ground, enriched the gliding, bearing the date letter for 17ts, a prominent European museum, is described the catalogue as of a "somewhat earlier type decorated by Feuillet and does not stand of Paris, which by the uninitiated would for the year 1758, as it would if the pieces were genuine. Lehoujour employed the initial L, the mark for the year 1764, while the firm of Bareau and Bareau used two B's, or the mark of 1779. While these merks are likely to mislead a careless buyer, a careful examination of the paste, the decoration and gilding of pieces so marked should reveal their spurious EDWIN ATLEE BARBER.

First Electric Rallway. From the Railway Age Gazette.

to the Anhalt station in Berlin, equipped

sengers. not often shown in introducing new in- leaves from the slender tress.

POETRY OF JULES DUPRE AND ART OF GERICAULT.

Centenary of Dupre's Birth-The Last Painter of the Romantic School of Landscape Gericault's "Raft of the Influence of His Work.

The Thackeray centenary will recall o artists the many allusions, the many episodes concerning art and artists scattered throughout the works of the beloved novelist. Clive Newcome as the jewels, imitating rubies, pearls and type of the self-satisfied gentleman ama-sapphires, are well formed and mounted teur is an admirable full length portrait. sapphires, are well formed and mounted in gold settings, while several of them And "J. J." and the immortal Smee, R. A., have been purposely detached. The or Michael Angelo Titmarsh, are they not paste is good and the marks, indicating all delightful studies? And how they Thackeray's is not the only gilder, are correct.

These examples come nearer being to those of Franc Liszt and Théophile faithful copies of the old work than any Gautier there is the centenary of Jules pieces we have met with, and it is safe Dupré, a painter dear to many. Of him to say that many connoisseurs would be Henley has said that he is an artist who when they stood at night on the Oise misled by them. The presence, however, cares nothing for money or fame and bridge during a storm Dupré broke tions. It should be remembered that only who have just discovered the Blue tragedies of the heavens with quivering he attacked in the stone with a carpenin the Wallace collection in London, is this and acclaimed as the last of a greater he sought beauty in landscape only where museums has received such artistic treat- is touched throughout with a peculian and of the majestic silence that follows poetry. As becomes the friend and cham- the storm. Collectors should be on their guard pion of Rousseau, the great experimentage against jewelled cups and saucers which talist, the indefatigable explorer, he has time the whirling torture of the yellow talist, the indefatigable explorer, he has time the whirling torture of the yellow talist, the indefatigable explorer. He leaves driven before the wind in eddying by death and demons. With all this fire scenes and interior views. These in the has painted the melancholy of the plain, Louvre, the Sevres Museum and the Wal- the peaceful serenity of fat pasture and cleave to the furrows in the mad chase, lice collection are treated in the simplest pleasant upland, the mystery of the fall into dikes and cling against the trunks has infused with his own sincere perceramic department and handle the best has upheld the dignity of imaginative art round and round. He paints sea pieces modern wares procurable. Among other and the traditions of the school he helped in which the water rages and mutters to found and has done so much to illus-

surface was profusely studded with jewel facing L'Isle Adam, in decorating his work in imitation of rubies, pearls, tur- pottery. He practically taught himself, wandering through the neighboring stated that the firm would guarantee the country, whence he brought home studies genuineness of the piece. Now since peinted on the spot with simple fidelity. ewelled work was not attempted at Untrammelled by any school traditions Sèvres before 1778 or 1779 the date which young Dupré came to Paris and at the age appeared in the mark proved it to be a of 20 exhibited for the first time three forgery. Such a piece if genuine would pictures in the Salon of 1831. Two of command in Europe a hundred times the these, both forest scenes, were painted price set upon it, since no old example of direct from nature in La Creuse, where equal size and importance is known to be his father had undertaken the management of a china factory belonging to the Marquis de Bonneval. He exhibited un to 1837 and sent seven landscapes to the Salon of 1839. After this for thirteen years of Chinese hard paste, of the period of he did not contribute to the Salon, but redallion of a landscape finely painted in tiree pictures, "Pastures," "The Outbrown, framed in gold. A modern falsi- skirts of a Village in the Landes," and a dark sail of a tiny vessel rises like a phan-"Sunset "4 He sent a dozen works to the surfaces with jewel work, producing a Universal Exhibition of 1867, which may be regarded as so many masterpieces. though he got only a second class He had previously obtained one a the Salon of 1833. His "View of the Fields Near Southampton," in 1835, had school. Eugène Delacroix was never tired of seeing and studying this picture. Dupré was passionately interested in the spots," caused by coarse particles of vir- works of Constable and assisted Théodore the tender sky; in Dupré a damp, cold etchers, merging the trees and background into the sky so as to represent the years ago. depth of air and space. At the Centenary Paris, when he L'Isle Adam.

little piano piece, or in "Exaltation." out of every ten pieces of soft pasto painted out," cs his history of modern art serves we look on the stages of any evolution as if Théodore Rousseau was the epic poet of the Fontainebleau school and Corot

nor subdued. In Corot there is a charm as of the melodies in "The Magic Flute"; in Dupré and moving creation, a masterpiece of the ear is struck by the shattering notes dramatic vigor and vivid characteriza-of the "Eroica." Rousseau looks into the tion of wide and deep human interest heart of nature with widely dilated pupils and truly panoramic grandeur, long after and a critical glance. Corot wooes her, smiling, caressing and dallying: Dupré importance have ceased to be thought courts her uttering impassioned complaint and with tears in his eyes.

Romanticism. His trees live, the waves laugh and weep, the sky sings and wails, and the sun like a great conductor determines the order of the concert. Even A Cologne paper calls attention to the the two pictures in the Salon of 1855, after fact that the 12th of May last was the he had made the acquaintance of Conthirtieth anniversary of the opening of the stable during a visit to England, "Near first electric railway. This was an ex- Southampton" and "Pasture Land in the than the discovery that his pupil had dared perimental line about a mile and a half Limousia." displayed him as an accomlong from the Lichtenfeld military school plished master. In "Near Southampton" everything moves and moans. Across an with a single car with seats for twelve pas- undulating country a dark tempest blusters like a wild host, hurrying and sweep-The speech made by Dr. Siemens on ing forward in the gloom, tearing and that occasion is remarkable for a modesty scattering everything in its path, whirling Clouds ventions. "The child born to-day," said big with rain hasten across the horizon ne, "Is a gurdy little fellow, with adundant vitality. I think he will make out to live. But he has the diseases of childhood yet to meet and as yet has not even cut his teeth. We may be glad, however, that the babe has at last come into the world. As to what will become of him, whether he ever amounts to anything, we must wait to see." We have waited, and we have waited, and we have sees.

As tractch of sluggish water ruffles

as if in a forced march. The whole land-less courage, Géricault was finally thrown therein. In Tibet plaintiff and defendant settle their cause judicilly by plunging their frequent image of force, struggle and pride. As re boy he drow in the stebles and made friends with blacksmiths, and he went to Carle Vernet's school in search with the sanction of the Council of Toledo, with the sanction of the Council of Toledo, bis first picture broke upon him in the he, "is a sturdy little fellow, with adundant as if in a forced march. The whole land-

its waves as though it were frowning. Everything is alive and quaking in this horse rearing in the sun. He went home majestic solitude and in the mingled play and after twenty efforts to fix and aggranof confused lights, hurrying clouds, flut-

tering branches and trembling grass. "Pasture Land in the Limousin" has the admirable picture in 1835, and it is admirable still. The fine old trees stand like about translating what he learned there huge pillars; the grass, which is of an of high obstract into a picture of the rider intense hue, is drenched with rain; nature less horse race of the Corso. seems to shudder as if in a fever. And went to England it was to a land of horses. through his whole life Dupré was possessed from the Epsom racecourse to the by the lyrical fever of romanticism. As brewer's dray and the undertaker's the banner of the proud generation of 1830 picture of horses life size. Another was through well nigh two generations and a passage of the Red Sea with its horses until his death in 1859 stood on the ground and chariots. "Horses Fighting" was effects by combining and by calculation, frequent subject of the studies he has while Dupré is always a true and convincing poet.

Every evening he was seen in L'Isle as may be seen in the Museum of Rouen or Mr. Burrell's. All is vigor in the musing alone across the fields, even in drenching rain. A pupil declares that once ling of rich paste. He carried the horse achievement is both vast and varied and painter of nature vexed and harassed.

confusion; tormented and quivering they forest, the vastness of the sea; and he of trees to find refuge from their persecutualities. Unlike Géricault he was not chilled and tor. At another time he paints the sonality whatever he has done. In an night wind whistling about an old church age of backsliding and charlatanism he as it whirls the screaming weathercock like some hoarse old monster; the color of the water is dirty and pallid; the howl-Henley gives 1812 as his birth year, so ing multitude of waves storm on like an does Muther. Both are wrong and innumerable army before which every Bryan's Dictionary is right. Jules Dupré human power gives way. Stones are was born at Nantes in the year 1811. He torn loose and hurled crashing upon the learned the rudiments of his art while shore. The clouds are dull and ghostly. learned the rudiments of his art white shore. The clouds are there of a shining for fifteen days, but his studio is dewhich bore the Sevres mark for 1757. The porcelain in the village of Parmain, brightness, and swollen as though they must burst. He celebrates the commotion of the sky, nature in her angry majesty, and the most brilliant phenomena

of atmospheric life. Rousseau's highest aim was to avoid painting for effect, and Corot only cared for grace of tone; a picture of his consists of a little gray and a certain je ne sais quoi." Jules Dupré is particularly the color poet of the group and sounds the most resonant notes in the romantic concert. His light does not beam in gently vibrating silver tones but is concentrated in glaring red suns. "Ah, la lumière, la lumière!" Beside the flaming hues of evening red he paints the darkest shedows. He revels in contrast. His appeared for the last time in 1852 with favorite of color is that of a ghostly sunset against which a gnarled oak or the tom. Trembling and yet with ardent desire he looks at the tumult of waters and hears the roll and resonance of the moon silvered tide. He delights in night, rain and storm. Corot's gentle rivulets become a rolling and whirling flood, a headlong stream. The wind no longer brought him congratulations from the sighs but blusters across the valley most celebrated painters of the Romantic | The clouds which in Corot are silvery and gentle like white lambs are in Dupré black and threatening demons. In Corog the soft morning breeze faintly agitates Rousseau to become known, even taking wind of evening blows a spectral mist a studio for him and working with him. into the valley and the hurricane tears He endeavored to paint on the system of apart the thunderclouds. Truly a nature poet was this painter born a hundred

We had purposed several weeks ago to Exhibition in the Champs de Mars a fine follow some critical considerations of collection of his works, with some of his Delacroix with a few notes on the art of most powerful sea pieces, was shown. Géricault, both representative romantics. scape. He died on October 6, 1889, at as the great names inscribed at the head Richard Muther speaks of Dupré remain there." In the case of Géricault, as a melancholy spirit consumed by perhaps one thinks a little of "the man The deceised Preslau critic notable romantic painter. His struggles, such comparisors must be made. There honorable eminence. His example of is nothing Beethovian in Dupré; if he force and freedom exerted an influence recalls any composer it is Schumann in that has been traced not only in the work such as in "Des Abends," that tender but in that of the sculptor Rude, and even as far as that of Millet, to all outward drama in the body under the form of from the same fantasy (opus 12). But appearances so different in inspiration modern incident. wickedly remarked that 'Muther will dramatic genius. And as of late years will have it his own way. He insists that used to, doubtless just as Luther was confirmed and supported on his way to the council at Worms by the people calling the idyllic poet. Dupré seems its tragic on him from the housetops not to deny dramatist. Rousseau's nature is hard, the truth, Géricault was sustained and rude and indifferent to man. For Corot stimulated in the face of official obloquy spring come and the warm winds blow leader and exponent. But, continues only that children may have their pleasure Mr. Brownell, his fame is not dependent in them. Lis soul is, as Goethe has it upon his revolt against the Institute, in "Werther," "as blithe as those of sweet his influence upon his successors or his spring mornings." Jules Dupréhas neither incarnation of a successful movement. Rousseau's reality nor the tenderness of It rests on his individual accomplish-Corot; his tones are neither imperturbable ment, his personal value, the abiding interest of his pictures. The "Raft of the Medusa" will remain an admirable its contemporary interest and historic

In him are heard the mighty fugues of seur of the Guard" are not documents of æsthetic history, but noble expressions of artistic sapience and personal feeling. in his face a misdirected bucket of water he was probably less insulted by to add energy to an august and genteel composition. Vehemence, the wrestler's and the tamer's force, were the character of Céricault first and last, and the last was too soon, says MacColl. When he died at 33 the century lost in him the promise of its greatest agonist. Horsemanahip was his passion. Spent and weakened, but bating nothing of his reck

street one day when he saw a gray wagor dize the image produced the "Chaseur, that first brought him notice. When later he went to Rome and drew from the same overpowering energy; it was an "Last Judgment" he was stupefied by its exalted energy, but straightway set the last champion of Romanticism he bore hearse. One of his last projects was where Paul Huet had first placed French one of the projects he left to Delacroix landscape; but Huet obtained his pictorial to carry through. Horses are the most left, and nothing gives a higher idea of his painter's talent than examples such cular relief of the drawing and the handinto his tentatives of sculpture. An "ecorche" that is to be found in most carver's tools for which a friend ran out. Yet another is the wax model of an equestrian statue of the Emperor of Russia. But the gladiator in Géricault was not

content with the horse only. He had an

Assyrian sense of the voluptuous and cruel force that called for the lion and the

and passion of his temperament Geri-

cault combined the research and delib-

erate effort that make a great artist

put off by nature and the model, but could

press them closely and use them freely.

His enthusiasm for a subject carried him into details with a desire to strain out the extreme truth of them, whether of grandeur, horror or pain. Stories are told of his preparations for "The Raft of the Medusa." He was eager to get the very colors, expressions, rigors of death sickness and madness. Legend has probably a magnifying part in the tale of a robber's corpse that he had kept on his roof scribed as a veritable morgue with the anatomies he had carried from a neighboring hospital, and he made studies from the head and limbs of a man who had been guillotined. Any of his friends who were ill were pressed into the service of his tragedy. One gentleman, cadaverous with jaundice so that children were afraid of him, was astonished to be greeted by Géricault with the shout "Ah! mon Dieu, but you're handsome." hold of the carpenter who made the raft and had a model constructed. He drew up a dossier of the whole affair from the survivors like "un juge d'instruction." When all this material was accumulated and thoroughly digested he made his composition, correcting, retracing and correcting again, slowly and with pains, till it was ripe for the canvas. Then research was at an end. The contours were traced and the figures painted in from the model without further preparation. He had accustomed himself even in Guérin's studio to use the model in a curiously close and free way; interchanging, for example, the action of the model's arms. When he was painting his "Chasseur" he worked practically from his impression in the street and his knowledge of anatomy, but he had into his studio some splattered back of a cabhorse. His ideal was to possess man and horse so thoroughly that he could throw them on the canvas in their true authentic movement and expression, "for the model grimaces always and caricatures nature In the "Raft," as in its derivative the Barque du Dante of Delacroix, we have the influence of Michelangelo at its most direct; echoes of the "Last Judgment," with its ruin and flood and writhing forms. In some preliminary sketches orror of the see their officers was represented, and a man mad with hunger was shown gnawing of the romantic roll, and adds: "They will the arm of a corpse. For this was substituted the father with his dead son across his knee. This figure of blank tragedy was inspired by one of the actors in Gros's "Pestiférés' de Jaffa," a picture that also suggested Delacroix's "Massacre de Scio." Géricault, as Mr. Mac-Coll points out, thus links himself with the innovator who took fright at what he had done and drew back again, but more by the fact that against the school of David, who tried to give the modern this defect have attempted to imitate the turquoise blue ground is here shown. The his dark mysterious nocturnal moods, of Delacroix, his immediate inheritor, subject the form of antique incident. he restored the eternal language of tragic

> The best authority to consult on the subject of Jean Louis André Théodore Géricault (1791-1824) is Charles Clement's Théodore Géricault."

TRIALS BY WATER. A Distinctly Unpleasant Way of Proving One's Innocence.

Throwing people into the water to let it God is the great philanthropist, who by a more or less considerable esthetic determine their innocence or guilt was wishes to see men happy and lets the movement of which he was really but the widely in use in the seventeenth and eighteenth centuries. A Synod of West Prussia forbade its use in 1745. Sporadic cases, however, occurred during the whole of the nineteenth century

Prof. E. P. Evans wrote in 1895 of its use in Dalmatia, where in some districts it was still customary to throw all the women into the water on a specified day to see

whether they would sink or swim. A rope was attached to each in order to save from drowning those who proved their innocence by sinking, while those believed to be guilty because they floated were also rescued and made to promise to forsake their evil ways on pain of being of except by the æsthetic antiquarian. stoned.

"The Wounded Cuirassier" and the "Chas-A traveller has described a modern mul vival of the ordeal used in detecting thieves in southern Russia, says the Die tetic and Hygienic Gazette. All the serv-When Guerin, coming upstairs to his ants of the household where the robbery studio, where Géricault was copying occurred were assembled and as many the "Invocation to .Esculapius," received | balls of bread were made as there were

suspected persons.

A sorceress then addressed each one of the number, saying that the particular ball of bread which she held in her hand

ball of bread which she held in her hand world sink or swim as the party addressed was guilty or innocent. She then flung it into the water.

Boiling water was used in ordeals by the Persians and it is referred to in the Avesta. It contained both the sacred elements, water and fire, suggesting the deluge past and the flery doom of the future. In the simplest form of the hot water test the bare arm was plunged to the wrist in trivial cases, and to the elbow in more serious trials, usually to bring our rings or coins